



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE MUSICAL TIMES, And Singing Class Circular.

MARCH 1st, 1856.

HAYDN'S MASSES.

No. V.

Contributed by E. HOLMES.

(Continued from page 180).

THE fifth Mass presents, in its style, a decided interruption to those characteristics of modern orchestral elegance, and symphonic effect, which distinguish its companions. The instruments, though tolerably numerous, are of secondary importance; the wind instruments in many movements are wholly suppressed; the scoring is peculiar, belonging rather to the ancient than the modern school; but the counterpoint in the fugues is clear and powerful, and the fine design and solemn effect of some movements bring to mind the grave style of the ecclesiastical composers of Italy in the later period of the last century. On opening the work, it is soon perceived that Haydn, in composing it, was under the influence of retrospection; and what there is of excellence, or of an exploded taste, belongs to the school on which it is founded.

With an orchestra containing, besides the stringed parts, oboes, bassoons, horns, trumpets, and drums, the composer, had he followed his natural impulse, could have produced many beautiful symphonic effects; here, however, we seek them in vain;—they are sacrificed in favour of the ancient model, and we must accept compensation in the bare outline—the counterpoint, the melody and harmony, and the design.

The *Kyrie* is divided into three movements. The first, a *Largo* of nine bars *tutti piano*, accompanied only by stringed instruments in unison, and without chords on the organ, will always produce, in performance, a solemn effect, from its melodious and well-dispersed parts. At the second movement, *Christe*, in A minor, $\frac{3}{4}$, *Allegretto*, two oboes join in the accompaniment. This composition, a tenor solo with chorus interspersed, is completely old-fashioned—to be heard, perhaps, with the benevolence arising from association, but in truth containing little that can, at this day, be called music. Such a beginning as the following excites no great expectation, but is, in its way, a curiosity:—

Allegretto.

Vio. 1.

Bassi.

At the second crotchet, two oboes play in unison with the violins, making the thinness of

effect and the antiquated air of the subject the more conspicuous. This piece, which few would conceive to be the work of Haydn, proves how effectually he could change his pen. The third movement of the *Kyrie*, a fugue on a bass subject, accompanied chiefly in duplicate of the voices, is of a large structure, melodious and vocal in its parts, and developed at length. It will always be esteemed excellent for the regularity of its structure, and as an example of scholastic counterpoint.

The *Gloria*, *Allegro di molto*, $\frac{3}{4}$, begins with a movement undistinguished by features on which it is necessary to dwell. At the *Qui tollis*, *Adagio* in C minor, we meet a composition of great solemnity and beauty of expression, not wanting either interesting orchestral effects, though the old style is preserved, and two oboes are the only accompanying wind instruments. The grand and pathetic style of the *Qui tollis* of Mozart's No. 12 is re-echoed in this music of Haydn, which is a worthy companion to it. Powerful effects unite here—the solemn chords of church music, the dramatic exclamations of the chorus, and the not less dramatic syncopations of the orchestra; while feeling and taste give life to every bar. The opening is of promise:—

Adagio.

Vio. 1.

Vio. 2.

Treble.
Alto.

Tenor.
Bass.

Viola.
Bassi.

unis.

ca - ta,

ca - ta,

The imitative phrase between the soprano and the

alto, at the *piano* in the next bar, is pathetic; it utters the imploring language of the text:—

pec-ca-ta mun - - - di,
 Treble. *p*
 Alto. Peccata mun - di, pec-

This progression is carried forward to a half close on G, the dominant of C minor. An extract of a single bar may suffice to show how the *Miserere* is carried on; in what grand and dramatic bursts of harmony; and how, accompanied by a figure in the first violins, identified with the predilections of Mozart, employed by him in the *Requiem*, in *Don Giovanni*, and the tenth Mass:—

Vio. 1.
 Vio. 2.
 Treble. Mi - - se - re - - re,
 Alto.
 Tenor. Mi - - se - re - - re,
 Bass.
 Viola.
 Bassi.

The symphonies at the termination of the different choral phrases are of a delicate character, and the phrases of melody in the first violin are as polished as in the *Adagio* of a quartet. This composition will be ranked by musicians among the best things contributed by Haydn to the Church style. The *Quoniam*, a florid soprano solo, accompanied with a great orchestral clatter, and symphonies with trumpets, horns, and drums, is a Church bravura, or relic of the old opera, of utility as a solfeggio for giving flexibility to the voice, but of no value as Church music, in which it is only an example of a vicious and exploded style. To such things no one returns with regard. They find entrance into serious works either to gratify and recommend a singer, or to please some influential patron educated in the old school;—and this unmeaning flourishing, rather than the excellent fugues of No. 5, stamps upon the memory of its music unpleasant and antiquated features, where we hoped to find the everlasting and strenuous youth of the Art.

One of the most brilliant compositions of Haydn, in the choral fugue, concludes the *Gloria*. In this animated and spirit-stirring kind of fugue, Haydn shows an individuality and a mastery, perhaps, beyond any other composer; the continuity of the movement of the subjects—the fire and passion which possess him—are per-

fectly delightful. The subject and counter-subject are seen at the first answer in the tenor:—

In glo - ri - a De - i Pa - - -
 Tenor.
 Bass. A - - - - -
 - - tris, in glo - ri - a De - i Pa - tris, A - -

Not a little contributory to the variety and spirit of this fugue, are its happy episodes. The second subject introduces a passage of canon in the upper parts, very much liked by Handel and Bach; by the former used in the song, "What though I trace," and by the latter in the great fugue in B minor. In these masters, the movement of the canon is slow and expressive; in Haydn's fugue it is rapid and brilliant, with a new accompaniment:—

A - - -
 Alto.
 Tenor. In glori-a De-i Pa - tris. A - -
 Bass. A - - - - -

An old melodious canon more happily re-introduced, it is impossible to conceive. The imitative passage on the word "Amen," at the end of this phrase,—a passage which carries on the modulation, and serves to bring in the canon once more in the treble and alto in a new key—is very spirited and effective:—

Treble. A - - -
 Tenor. A - - -
 Bass. - men, A - - -

and when the longer and more solid notes of the original subject enter in the bass, the grand and jubilant effect is not to be surpassed. In its general character, this fugue may be compared to the admirable one at the end of the *Gloria* in No. 1.

The opening of the *Credo* is of a style somewhat antique in the melodies and features of accompaniment. There is an occasional grandeur in the choral *tuttis*. The *Et incarnatus* in C minor, *Largo*, $\frac{4}{4}$, offers a fine study in the expressive style to a solo tenor, alto, and bass. The accompaniment, one of the greatest delicacy, is for stringed instruments only, with *sordini*. A recitative for the tenor, with a measured accompaniment in *tempo*, opens this movement, and gradually goes off into an air. The design is

original, and the melody of the style of that in the *Stabat Mater*, full of expression and elegance ;—though by sequences in the voice part, and other peculiarities, distinctly marked with a certain age of music. This symphony after the tenor solo, leading from C minor to F minor, to introduce the duet between alto and bass at the *Crucifixus*, reminds at once of the *Stabat* :—

Largo.

Vio. 1.

Vio. 2.

Viola,
Bassi,
unis.

The expression of pathos and dignity in the solos of the alto and bass voices, is exhibited in fine contrast throughout this duet, *Crucifixus*. The fugue, accompanied in C, $\frac{3}{4}$, at *Et vitam*, revives a plan of the same kind as that which is so admirably successful, at the same place, in No. 1. Movement, such as will be observed in the annexed passage in the violins and basses, and in rapid *tempo*, is kept up from the beginning to the end of the fugue, the subject beginning in the soprano :—

Vio. 1.

Treble.

Bass.

Et vi - tam ven - tu - - - ri

sæ - - - cu - li. A - men.

The violas play a tenth above the bass ; the oboes in unison with the voice ; and the whole orchestra accompanies from the beginning of the subject. Probably it is the first example of such a fugue. The ceaseless constancy of the motion in the accompaniment has a pleasing effect upon the ear, though the fugue is far from uncommon in the harmonies and subject.

The *Sanctus* in C, *adagio* and *piano*, consists of a bass solo and quartett of a religious charac-

ter, very beautifully disposed for expression in the voice parts and the orchestra—the notes holding and moving in a great variety of symmetrical proportions. For the first time in the course of the composition, the bassoons appear at the *Benedictus* in C minor, a chorus, with solos, abounding in the finest features of expression and invention. The subject is beautiful, and deserves to be remembered among the most admirable *motivos* of Haydn :—

Andante.

Vio. 1.

Vio. 2.

Viola.

Celli unis.

A bassoon solo plays in octaves below the first violin, by which the melody, sometimes passing under the accompaniment, produces a curious effect, yet one adapted to its plaintive powers. In the chorus parts, quartetts, and orchestral handling of this *Benedictus*, there is a power and a grandeur which greatly interest the musician. This secondary phrase, by which the modulation is sometimes carried back from E flat to the dominant of C minor, displays the fiery imagination of the symphonist :—

Vio. 1mo.

fz.

The superstructure of the wind and voice parts upon this energetic phrase, played in unison by violins and basses, exhibits the resources of the great musician in the powerful management of an orchestra. That the master himself was interested in his work in this *Benedictus* may be perceived by the length to which the movement is carried. At the *Agnus Dei*, a short bass solo, *Largo*, in A minor, appears, which may be considered a gem of the dramatic order of ecclesiastical solo. The entrance of the voice in syncopation gives to the music an imploring and impassioned character ; and the accompaniments for strings only, in iterated notes, alternately *sforzando* and *piano*, heightens the agitated character of the music. Preparation to introduce a fine singer with due attention from the audience is made in the symphony, which proceeds for almost two bars in motion of this kind :—

Largo.

Vio. 1.

Vio. 2.

Viola.

Bass.

fp.

p.

In the middle of the second bar of the symphony, the solo voice enters with an agitated expression :

Ag - nus De - i,

This phrase goes through the solo, which is varied with fine passages of melody, very fine and well contrasted cadences, and distant intervals for the singer, calculated to show to advantage a voice of compass and of commanding powers. The Masses of Haydn contain a kind of model movement of the *Agnus Dei*, which the composer has not unfrequently repeated; that of No. 5 is recommended not only by intrinsic excellence, but by a complete change of style. The *Dona, presto*, in C, $\frac{3}{4}$, is a vigorous exercise in double counterpoint of the closest structure, on two subjects, and it well preserves to the conclusion the fugal style through which the composer sought to stamp the prevailing character on the present work. Doublings of the voice parts form, for the most part, the orchestral accompaniments, so that the attention is kept close to the subjects which are intended to occupy the mind of the listener. Basses and tenors lead the subjects:—

Do - na no - bis, do - na

Do - na no - bis pa - cem,

For the ingenuity of its construction, its inversions, *stretti*, canons, pedal points, this *Dona* can hardly be too much admired by the musician. The melodies, also, are extremely pleasing, so that those who most enjoy choral science in the delightful form of the fugue will always greatly delight in the music. The fine counterpoint and part writing of No. 5 give it a choral importance among masses. These beauties of music are fortunately unchangeable, unlike the fashions and ornaments of florid melody which pass away, as may be seen in some instances in the work before us.

(To be continued.)

MUSIC

AMONG THE POETS AND POETICAL WRITERS.

By MARY COWDEN CLARKE.

(Continued from page 181.)

"There is in souls a sympathy with sounds,
And as the mind is pitch'd, the ear is pleas'd,
With melting airs or martial, brisk or grave;
Some chord in unison with what we hear
Is touched within us, and the heart replies.
How soft the music of those village bells,
Falling at intervals upon the ear
In cadence sweet, now dying all away,
Now pealing loud again, and louder still,
Clear and sonorous, as the gale comes on!
With easy force it opens all the cells
Where men's sleep. Wherever I have heard
A kindred melody, the scene recurs,
And with it all its pleasures and its pains."

Cowper.

"Oft, on a plat of rising ground,
I hear the far-off curfew sound,
Over some wide water'd shore,
Swinging slow with sullen roar."—Milton.

"As oft

With unclosed lids, already had I dreamt
Of my sweet birth-place, and the old church-tower,
Whose bells, the poor man's only music, rang
From morn to evening, all the hot Fair-day,
So sweetly, that they stirred and haunted me
With a wild pleasure, falling on mine ear
Most like articulate sounds of things to come!"

Coleridge.

"From Bolton's old monastic tower
The bells ring loud with gladsome power."

Wordsworth.

"down the placid lake
Floats the soft cadence of the church-tower bells."

Wordsworth.

"The Christmas bells from hill to hill
Answer each other in the mist.

Four voices of four hamlets round,
From far and near, on mead and moor,
Swell out and fail, as if a door
Were shut between me and the sound."—Tennyson.

"Yet in these ears till hearing dies,
One set slow bell will seem to toll
The passing of the sweetest soul
That ever look'd with human eyes.

I hear it now, and o'er and o'er,
Eternal greetings to the dead;
And 'Ave, Ave, Ave,' said,
'Adieu, adieu,' for evermore!"—Tennyson.

"Slight withal may be the things which bring
Back on the heart the weight which it would fling
Aside for ever: it may be a sound—
A tone of music—summer's eve—or spring—
A flower—the wind—the ocean—which shall wound,
Striking the electric chain wherewith we are darkly
bound."—Byron.

"the trembling chord
Resounds for ever in the abstracted ear,
Melodious."—Akenside.

"Music leaves
Her soul upon the silence, and our hearts
Hear, and for ever hoard those golden sounds,
And reproduce them sweet in after hours."

Barry Cornwall.

"All heaven and earth are still: from the high host
Of stars, to the lull'd lake and mountain-coast,
All is concenter'd in a life intense,
Where not a beam, nor air, nor leaf is lost,
But hath a part of being, and a sense
Of that which is of all Creator and defence.

Then stirs the feeling infinite, so felt
In solitude, where we are least alone;
A truth, which through our being then doth melt,
And purifies from self: it is a tone,
The soul and source of music, which makes known
Eternal harmony, and sheds a charm,
Like to the fabled Cytherea's zone,
Binding all things with beauty."—Byron.

(Continued on page 203.)